

## **Abstract**

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*Title:* „Photopurism“ in Art of František Drtikol

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*Year:* 2011

The present paper aims to explore fine art photography of František Drtikol between years 1929-1935. Most of these photos were pictures of artificial figures made by autor himself. The paper also tries to tell, if all of fineart photos of 1929-1935 can be called „photopurism“ and make some of more distinctive of them known to reader. Drtikol's spiritual background is also examined and possible interpretation of artworks is attempted.

Key words: František Drtikol, photography, nude body, figure, photopurism, buddhism, christianity, Antonín Mattas, Lehr und Versuchsanstalt für Photographie, Antonín Mattas, Georg Heinrich Emmerich, Gordon Craig